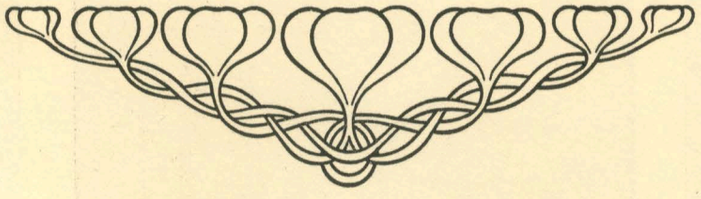
CAPRICCIO IN G

By

LEWIS G. THOMAS



BIOGRAPHICAL SKETCH

FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE, INTERPRETATION, AND METHOD OF STUDY

By the COMPOSER

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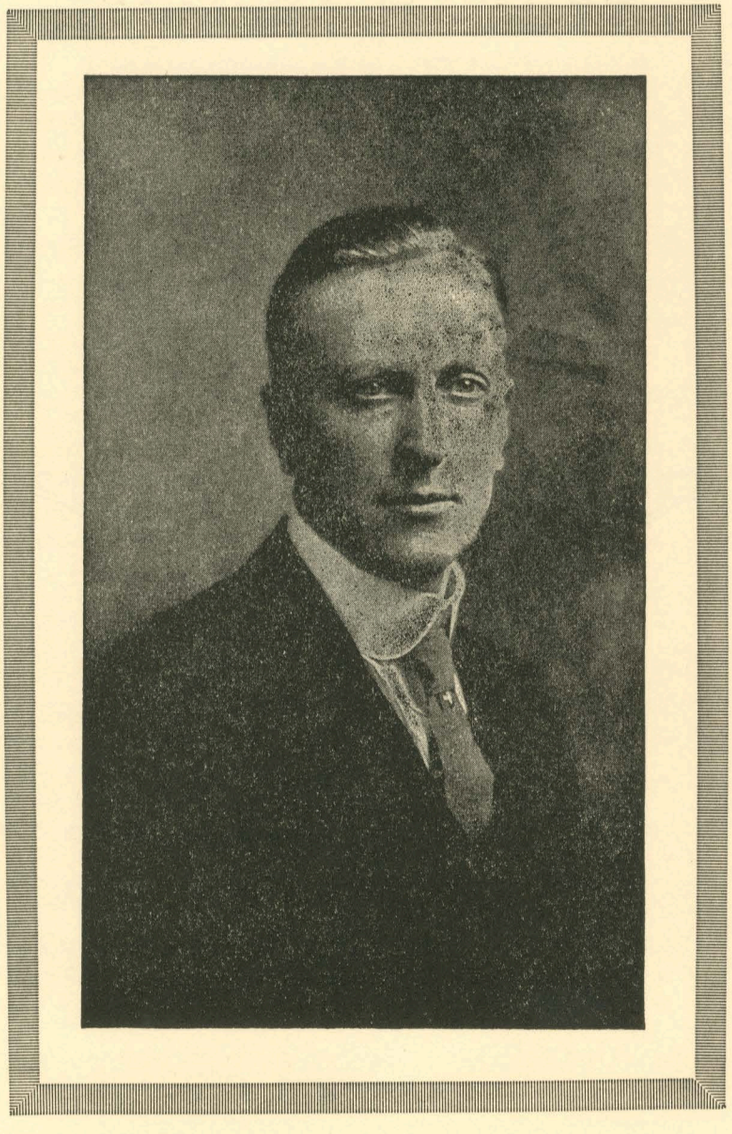

LEWIS G. THOMAS

PROGRESSIVE SERIES COMPOSITIONS

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CAPRICCIO IN G

Biographical Sketch—Lewis G. Thomas

Born near London, England, January 31, 1875
Died in Seattle, Washington, April 1, 1937

LEWIS GODFREY THOMAS showed signs of musical talent at a very early age, and when he was eleven he was playing the organ in church. While still very young, he gained an open scholarship for boys under seventeen years of age at the Royal Academy of Music. Here he studied with Dr. Charles Steggall, H. R. Ayres, William Shakespeare, Walter Fitton, and others. Later, he studied the piano with Ernst Pauer. He gave several piano recitals in London and in the provinces, and in 1899 was made an Associate of the Royal Academy of Music, *honoris causa.*

In 1911 Mr. Thomas came to this country, where he first settled in Boston as a teacher of piano and harmony. Later, he engaged in school and college work. He was successful as a pianist, conductor, teacher, and lecturer on musical subjects, and he was the composer of a number of works for the piano, and of several songs, as well.

General Information: The word *Capriccio* was first used to describe works of a fugal nature, but later has been used to name compositions of a somewhat "freer" character. Brahms composed a great many *Capriccios* and *Intermezzi*, the first term being generally applied to compositions of rapid notes and the second to those containing notes in a somewhat slower tempo.

Form and Structure: This Composition contains one Theme, built upon a motive of four sixteenth-notes, with Development. It is in three Parts, with a Coda.

Part I is in two Sections, the first Section beginning at meas. 1 in the key of G and ending at meas. 8 on the dominant, and the second Section starting at meas. 9 on the tonic and ending at meas. 16 in the key of D. The Part is then repeated.

Part II begins at meas. 17 in the key of D and passes through the keys of D minor, F, E flat, D flat, C minor, and G minor, ending at meas. 28 on the dominant of the last named key.

Part III is, like Part I, in two Sections. The first Section, beginning at meas. 29, is a repetition of the first Section of Part I. The second Section begins at meas. 37 in the key of G and ends at meas. 44 in the same key.

Meas. 45 begins a Coda of 10 measures.

Method of Study: If the plan of fingering is carefully examined it will be seen that the *rising* groups of sixteenth-notes generally start with the fifth finger and end with the thumb, while the *falling* groups generally start with the fourth finger and end with the fifth. In meas. 24-25-26 the right thumb is placed upon black keys; special practice should be given to these measures. The wrist should be free throughout the piece, and the slight accents upon the first notes of the different sixteenth-note groups should be made from the hand.

The Composition should prove an excellent study in clearness of execution, and should also help to strengthen the fourth and fifth fingers of the right hand.

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CAPRICCIO IN G

Interpretation: The effect to be aimed at is that of a lucidly flowing stream of *legato* sixteenth-notes, all perfectly even in time-value and equal in tone. The first note of each sixteenth-group should receive a slight accent, but only just enough to mark it as the first of the group. Underneath this stream of sixteenth-notes there is a *staccato* accompaniment of eighth-notes; these should be rendered very lightly and crisply. The *legato* quarter-notes and half-notes in meas. 7-8, 20, 23-24, 27-28, and 35-36 are in direct contrast to these *staccato* eighth-notes. Meas. 23-24 should be played with a strong *crescendo*, and meas. 25-26 with powerful tone. It should be remembered that throughout this Composition evenness of tone is more to be desired than speed.

Glossary

capriccio	pronounced	kä-prēt′-chō	(a piece in free style)
allegretto	"	äl-lā-grĕt′-tō	(slower than allegro)
rit. (ritardando)	"	rē-tär-dän′-dō	(gradually slower)
a tempo	"	ä tĕm′-pō	(in time)
accel. (accellerando)	"	äk-sĕl-ĕr-än′-dō	(gradually faster)

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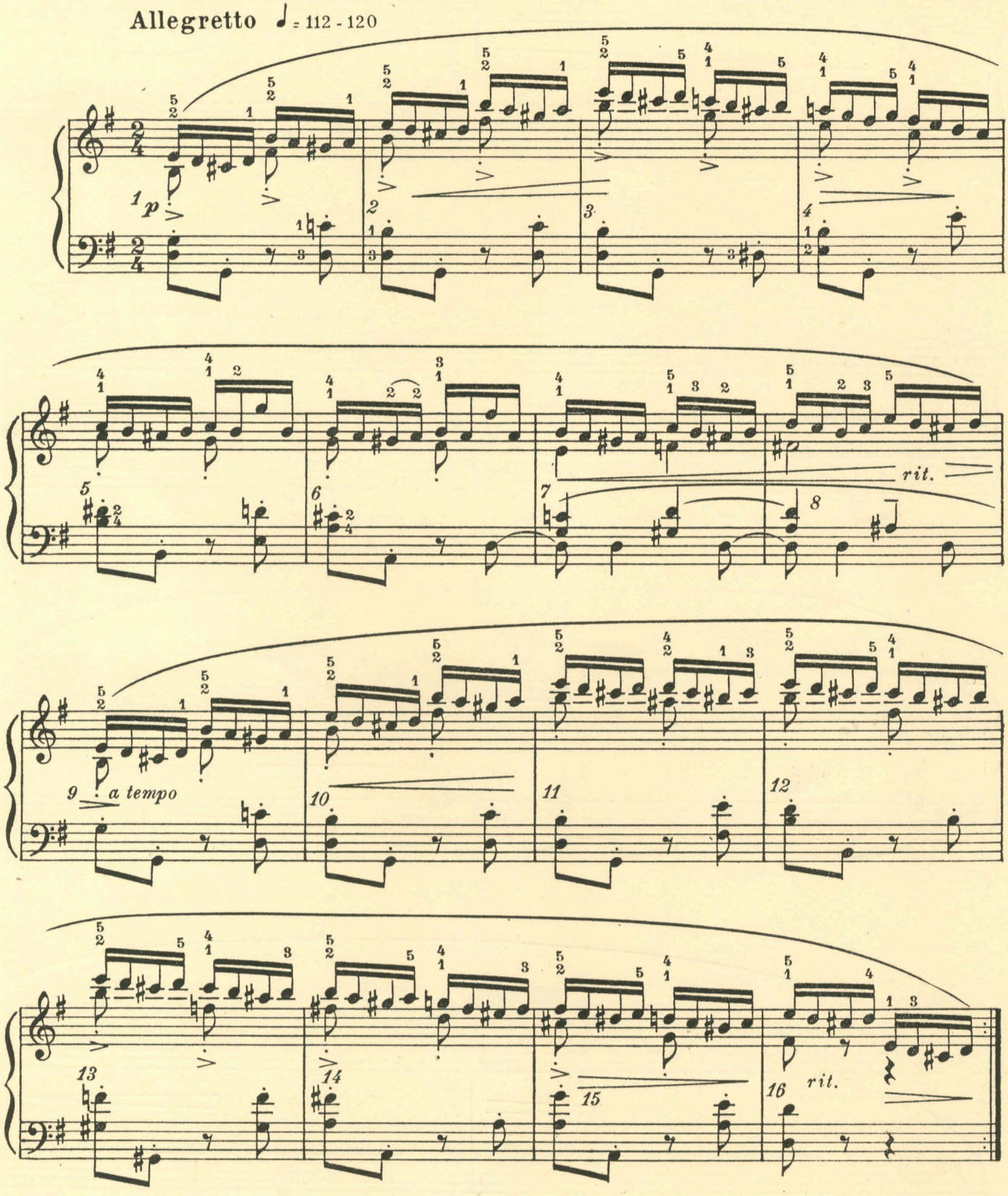
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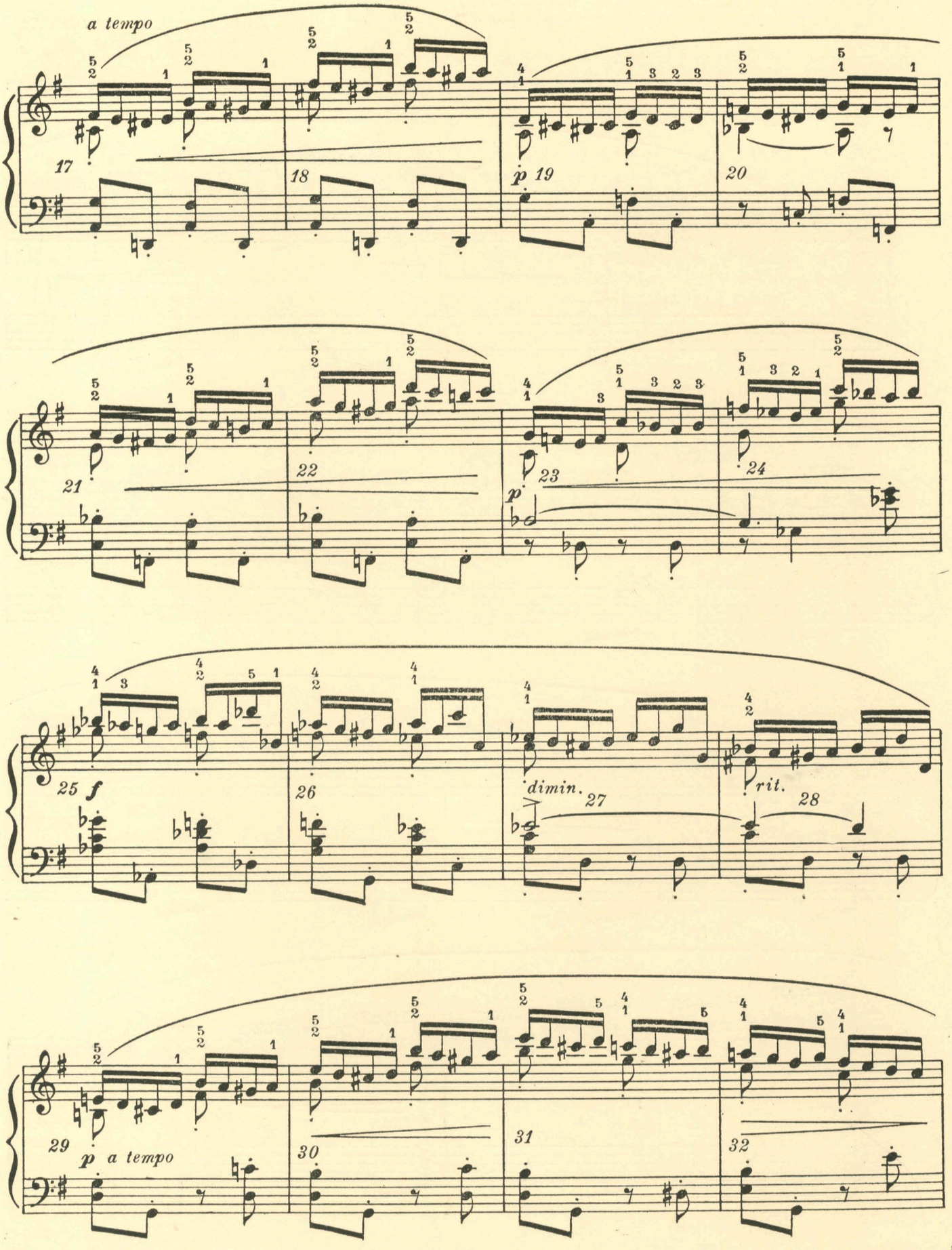
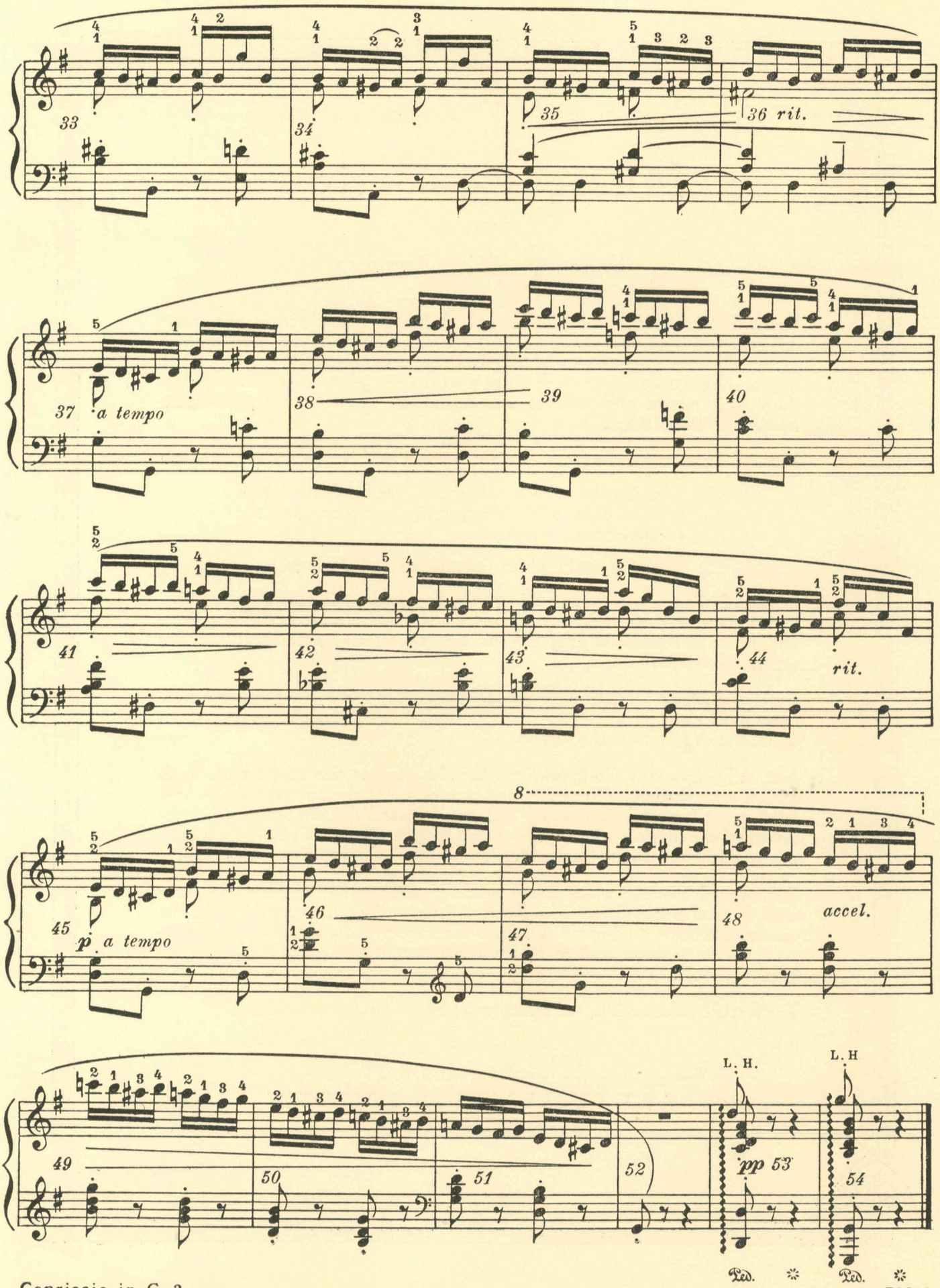

a tempo
17
18
p 19
20
21
22
23
p
24
25 f
26
dimin.
27
rit.
28
29
p a tempo
30
31
32

33
34
35
36 rit.
37 a tempo
38
39
40
41
42
43
44 rit.
8
45 p a tempo
46
47
48 accel.
49
50
51
52
L. H.
pp 53
L. H
54
Ped.
Ped.

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